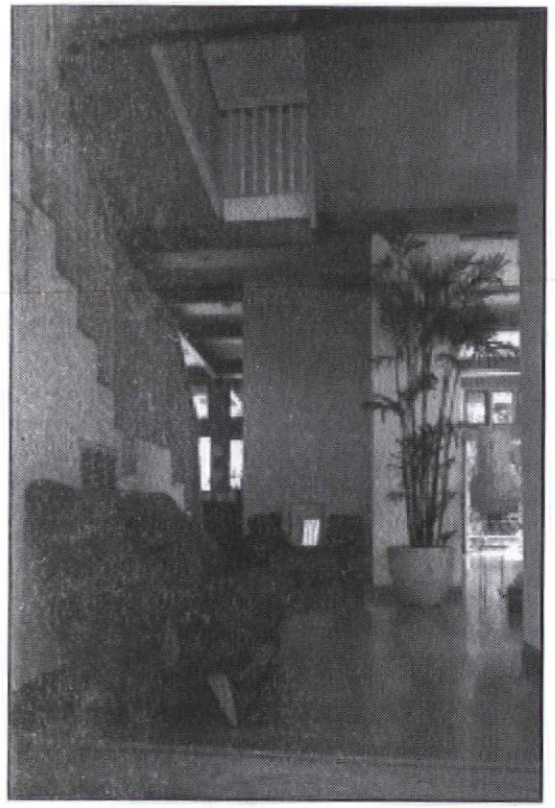

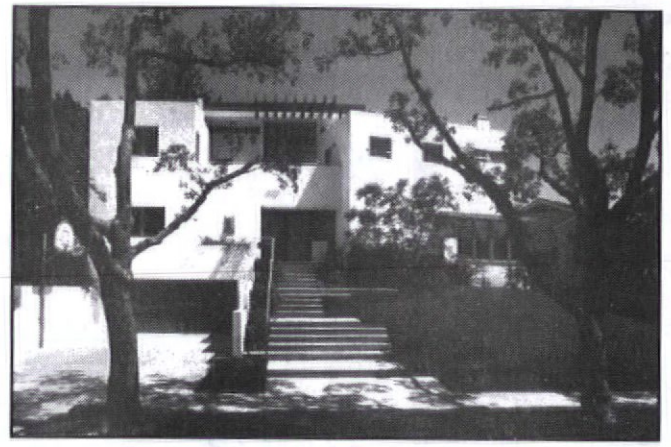

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Sunday, June 22: *PacificPalisades/Rustic Canyon*

Each tour will showcase four stellar residences by AIA architects including: Trevor Abramson; Barbara Bestor; Jesse Bornstein; David Hertz of Syndesis; Ray Kappe, FAIA; Michael Lehrer; Charles Moore, FAIA, of Moore, Ruble Yudell, and Johnson & Favro.

Tickets are available on a first come, first served basis. General admission is $35 per tour; $60 for both. Admission for AIA members & students with valid ID is $25 per tour; $40 for both.

Order your tickets by calling (310) 785-1813, or fax reservations directly to (310) 785-1814 using your MasterCard or Visa!

Left: Verrone Residence, Pacific Palisades; Barbara Bestor Architect
Above: Nessim Residence, Westwood; Jesse Bornstein Architect (Photo: Bernard Wolf)

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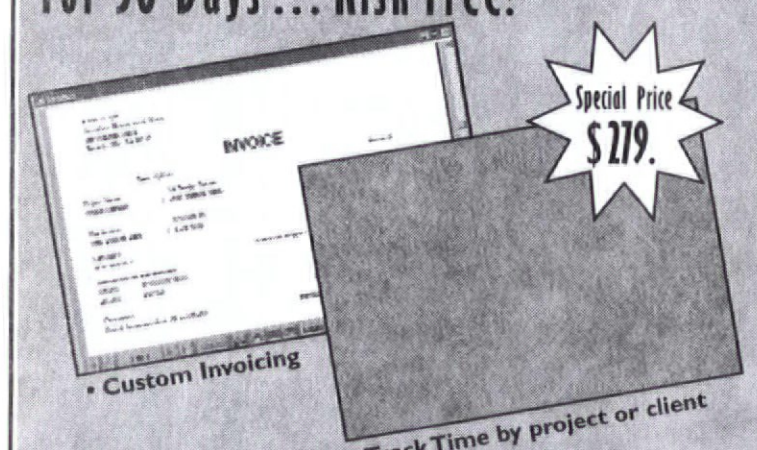

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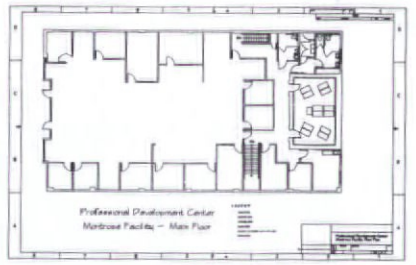

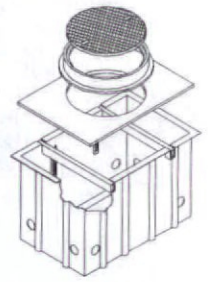

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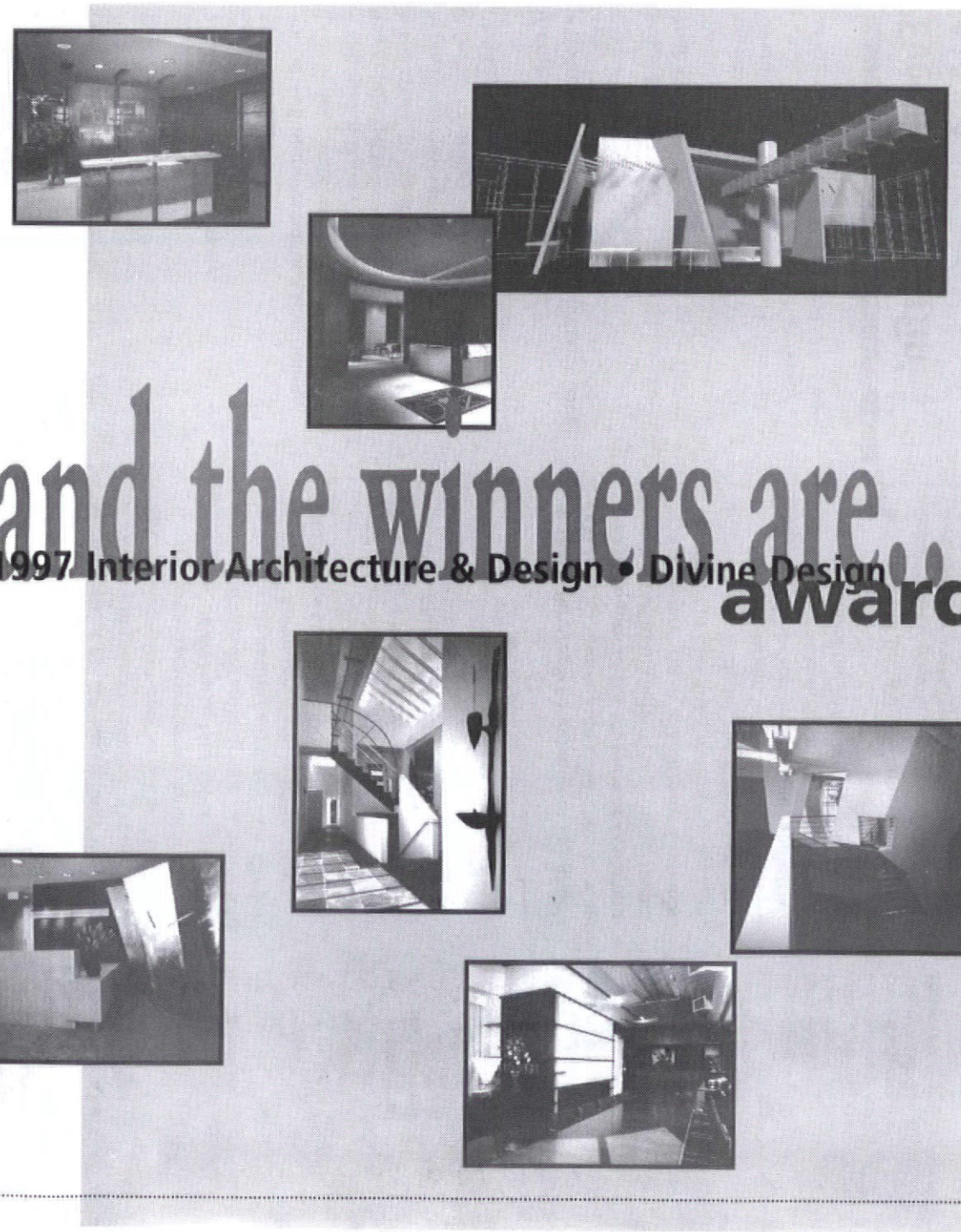

and the winners are...

1997 Interior Architecture & Design • Divine Design awards

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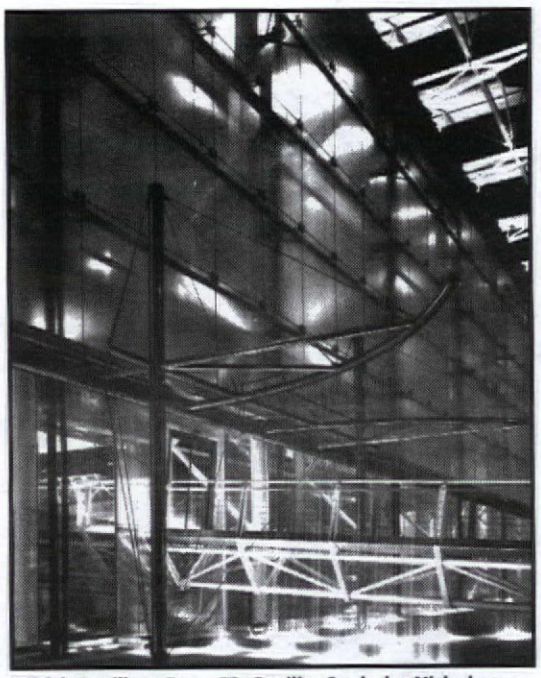
Coming in the August/September Issue: Young Firms / New Work

Left: The 1997 Interior Architeture & Design, and Divine Design winning entries.
See pages 5 – 7.



British Pavilion, Expo 92, Seville, Spain by Nicholas Grimshaw & Partners, Ltd. Grimshaw was keynote speaker for the **Master's of Architecture Lecture Series.** Photo: Jo Reid & John Peck

Mankind, Materials, and Masterpieces

Nicholas T. Grimshaw, CBE, RA, Hon DLitt, AA Dip (Hons), FCSD, Hon FAIA, RIBA, Hon BDA has titles and honorary degrees that almost exhaust the English alphabet, but when he spoke at the **Masters of Architecture Series** this past April 17, he spoke to, and of, the organic elements in life that contrast sharply with such sophistication—such professional enhancements did not obscure the primordial principles that energize his architecture.

Dispensing with theory, he set the tone of his message, "*Mankind, Materials and Masterpieces*," by complimenting the student projectionist and saying, "Let's begin the slides."

The slides were, first, of wooden boats and early English barns. Then of Gothic cathedrals and other buildings—some from Japan—emphasizing the reliance of early design on the fundamentals dictated by purpose and available materials.

He revealed the core dictum of his structures early on in the lecture with a slide of a Greek windmill that he had intellectually dismantled to discover "every part was renewable," and therefore, for all practical purposes, was a "perpetual machine."

His commissions showed this *renewable* characteristic. There was a manufacturing plant with a modular exterior that could be a wall or a window. There was an interior where even the offices were on wheels, ready to adjust to the expansion of the company. And so on…

Grimshaw discussed the shaping of one building like a boat prow because he wanted it to conform to the lines of the site elevation, emphasizing once again that his buildings are natural shapes; fluid—no harsh edges—grounded in the early barns and boats he showed us at the beginning of his lecture.

When someone asked about his architecture and the issue of modernism in England, Grimshaw replied that he considered his architecture "traditional…looking to the roots."

Earlier in his discussion he explained it even more concisely: "…Simple materials expressing what's happening—no coverups!"

—James Dunham

L.A. Architect Call for Submissions

L.A. Architect is currently accepting firm and project submissions for consideration for our upcoming August/September issue: *Young Firms/ New Work*, and our October issue: *Entertainment Architecture '97*. For editorial guidelines, call (310) 785-1813.

Support Summer Internships

Knowing how important the relationship between our architectural community and universities/community colleges is, we are urging all AIA/Firms and members to offer internships or part-time jobs to students this summer. This is a wonderful opportunity to provide incentives and guidance to young people who want to learn more about the design profession, It's also an excellent opportunity to offer much needed practical job experience to help students prepare their transition from academia to professional practice.

At the Los Angeles Chapter, we are currently accepting resumes from students who are eager to work at a design/architecture firm during the summer months. We will gladly fax resumes of these highly motivated students to firms that are interested in reviewing their qualifications for summer placement opportunities.

Contact Maria O'Malley at (310) 785-1822 for information.

Monterey Design Conference Awards

At the 15th annual Monterey Design Conference, "1000 Days: Designing the Future," more than 500 architects, educators and students were on hand to honor recipients of this year's AIACC Design Awards. The Award categories recognized excellence in California architecture and included several Los Angeles area architects and firms this year. Among them:

Special Awards

- **Maybeck Award: Frank O. Gehry, FAIA** for lifetime individual achievement.
- **25-Year Award: The Kappe Residence**, Ray Kappe, FAIA, for a building that has retained its central form and character for at least 25 years.

Design Awards

Honor Award:

- **United States Port of Entry**
Calexico, Dworsky Associates

Merit Awards:

- **AIDS Healthcare Foundation Linn House**
Los Angeles, Cavaedium Architects
- **Fox Studios Galaxy Way Garage**
Los Angeles, HLW International
- **The Blades Residence**
Santa Barbara, Morphosis
- **Center for Integrated Systems Extension,**
Stanford University, Antoine Predock Architect

Achievement Award

- **Honorary AIACC Membership:** Marvin Rand, Hon. AIACC

The Design Awards jury included Brendan Gill, Hon. AIA; Elizabeth S. Erichson, FAIA; Cathy J. Simon, FAIA; and Paul Rudolph, FAIA. A California jury selected the Special and Achievement Awards: Roberta W. Jorgensen, AIA; Hendrick Koning, FAIA; Daniel Gregory, Ph.D.; Sandy Miller, AIA, and David C. Martin, FAIA.

Everybody's Surfin' AIA/LA

The AIA/LA Chapter is unveiling its new web page. Though still under construction, it's now available for viewing. Check it out at:

http://members.aol.com/aialosang

You may also contact us via e-mail at :

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Let us know your comments and opinions.

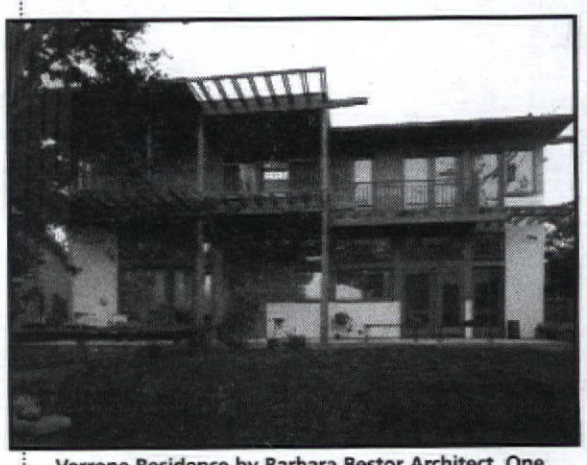
AIA/LA Presents:

● The second **Job Opportunity Presentations** will take place **Wednesday, June 18** at the Pacific Design Center, focusing on current projects and opportunities with the **Los Angeles International Airport (LAX).** A reception will be held at the Chapter office at 6:00 pm, followed by the presentation by **Lydia Kennard, Deputy Executive Director for Los Angeles City Department of Airports** in the Blue Conference Room (B25) at 7:00 pm. This series is designed to help members find out about upcoming projects, job leads, RFQ's and important contacts for a variety of city projects.

This event is free and open to all members, students and guests. RSVP to the Chapter office at (310) 785-1809.

● The **Summer Board and Committee Retreat** will take place on **Saturday, June 28** from 8:30 am to noon at the offices of **DMJM**. All board members and committee chairs should plan on attending. Detailed information will be sent to you shortly.

Save the Date!



Verrone Residence by Barbara Bestor Architect. One of four residences featured on Sunday, June 22 *Pacific Palisades/Rustic Canyon Home Tours*. Part-one of the *Home Tours series* takes place June 1.

● The Summer **AIA/LA Home Tours** are showcasing outstanding southland residences by AIA Architects. Part-one, **June 1**, will feature projects in the **Westwood/Bel Air** area by **Jesse Bornstein, David Hertz, Michael Lehrer,** and **Johnson & Favro**. Part two, **June 22**, will feature projects in the **Pacific Palisades/Rustic Canyon** by **Trevor Abramson, Barbara Bestor, Ray Kappe,** and **Charles Moore.**

Tickets are available on a first come, first served basis through the Chapter office. General Admission – $35 per tour; $60 for both. AIA members and students with valid ID – $25; $40 for both. Order by phone or fax using MasterCard of Visa. Phone: (310) 785-1809; fax: (310) 785-1814.

● **The Architecture Foundation of Los Angeles (AFLA)** in association with the **Architecture and Design Council of the Museum of Contemporary Art (MOCA)** will host the third, bi-annual **"L.A. Winners" GALA** at MOCA on **September 19, 1997.** The GALA will recognize winners of International, National, and Regional Design Awards in the design fields of Architecture, Interiors, Landscape, Graphics, and Industrial Design. For submissions entries or other information, contact the AFLA at (213) 389-6490.

● The **City of Los Angeles Cultural Affairs Department** is hosting **Steven Ehrlich Architects: World Beat Architcture**, a retrospective exhibition of selected works and upcoming projects, plus a lecture by **Steven Ehrlich, FAIA** at the Hollyhock House Gallery and Gallery Theater, respectively. The events are part of the 130th birthday celebration for Frank Lloyd Wright sponsored by Cultural Affairs Department. The lecture takes place Sunday, **June 8 at 2:30 pm** followed by the **3:30 pm** reception. The exhibition runs from **June 8 thru November 30, 1997.** For information, phone (213) 913-4157 ●

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For additional information regarding AIA/LA calendar events, call (310) 785-1809.

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Support Summer Internships

The AIA, Los Angeles Chapter is urging all AIA members and firms to offer summer internships or part-time jobs to eager students. This is your opportunity to provide incentives, guidance and practical job experience. Interested students, members and firms should contact Maria O'Malley at the Chapter office, (310) 785-1822.

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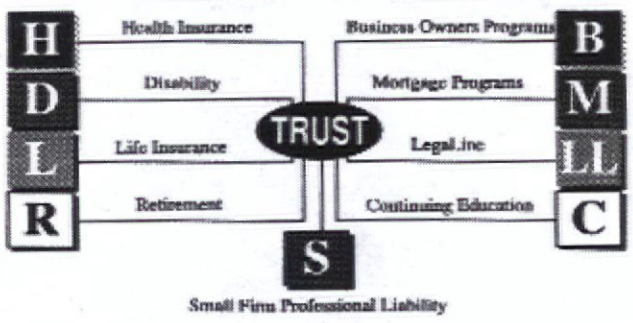

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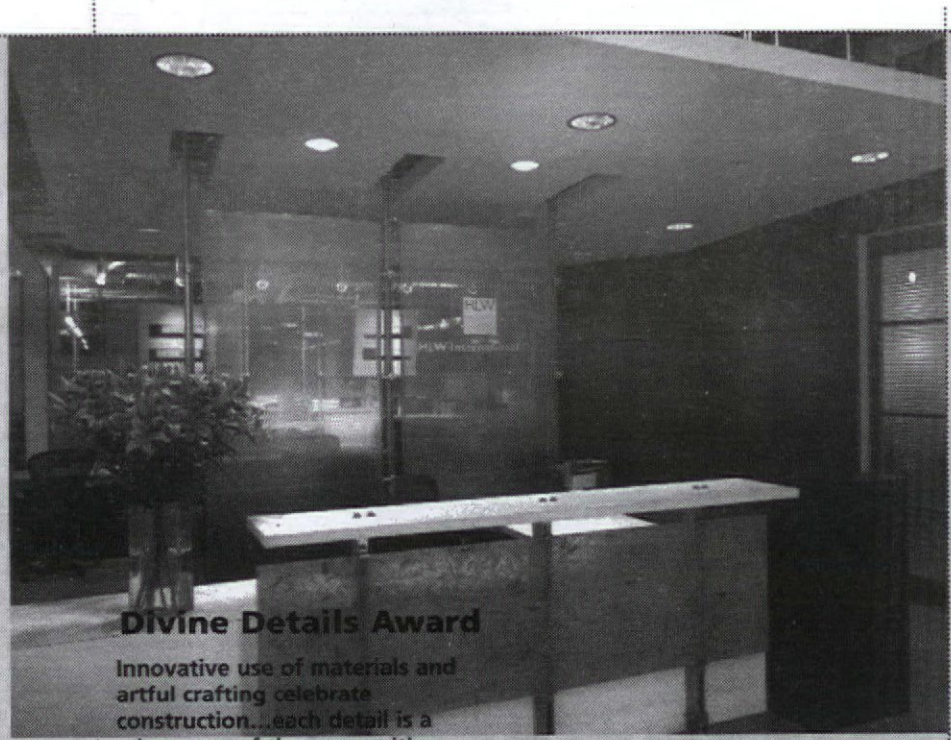
Events Around Town

● **Schindler House 75th Anniversary Celebration:** The MAK Center for Art and Architecture will host a cake and champagne reception **June 6** at 7:30 pm at the Schindler House. Call (213) 651-1510. (Volunteers are needed for this event.)

● **Tribute to Architect Sidney Eisenshtat, FAIA:** The Bureau of Jewish Education of Greater Los Angeles honors Eisenshtat, one of the foremost synagogue architects of the US, for five decades of involvement with the BJE, Wednesday, **June 25**, at the Beverly Wilshire Hotel. Contact Susan Sanders Witkow at (213) 852-6575 for details ●



Divine Details Award

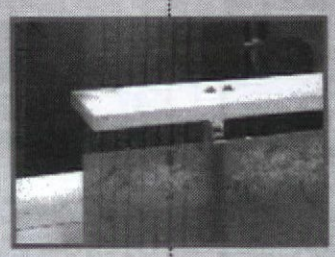
Innovative use of materials and artful crafting celebrate construction...each detail is a microcosm of the composition of the which is integral to the art of building.

The project is located in a converted 1940's industrial building in the mixed-use amalgam of West Los Angeles. By referring to the context, the designers drew upon a spare vocabulary which highlights some of the most revealing aspects of architecture—the materials, the joinery, the detailing.

The main focus is a spine punctuated by semi-transparent display panels of metal struts and miscellaneous components. This *kit-of-parts* approach appears thematically throughout the space. In keeping with the industrial quality of the building, and in consideration of the modest means, off-the-shelf, conventional products were used in unconventional ways.

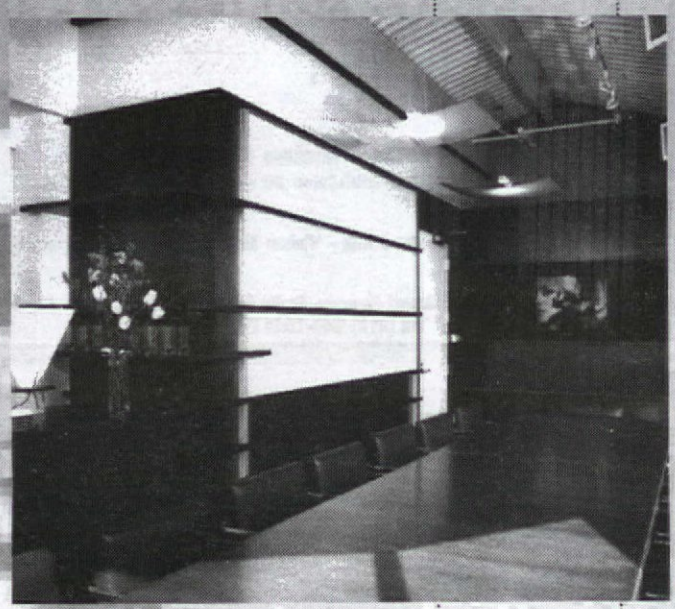
HLW International
Los Angeles Office

Architect	HLW International, Los Angeles
Design Team	Michael J. White, AIA, Director LA Office; Scott W. Profeta, AIA , Senior Project Designer; David Louis Sartz, AIA, Senior Project Architect; Chari Jalali, Velvet Hammerschmidt, Ángel M. Alcalá, Project Team; Leevi Kiil, AIA, CEO; Theodore A. Hammer, FAIA, Partner-in-Charge
Client	HLW International, Los Angeles
General Contractor	MQM Tectonics, Inc. and HJ Swartz Construction
Consultants	HLW International, Structural Engineer; Joseph Calabrese, Project Electrical Engineer; Robert Roth Project HVAC Engineer; California Lighting Sales; Westfall Interior Systems, Furniture
Photography	Tom Bonner

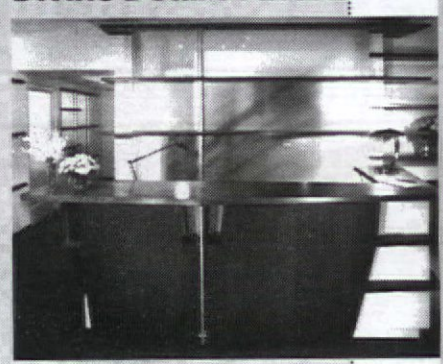


For the purposes of these Awards, the term **Interior Architecture** is defined as:

"the design of space within a building envelope, including the design of lighting, finishes and furnishings."



Divine Details Award

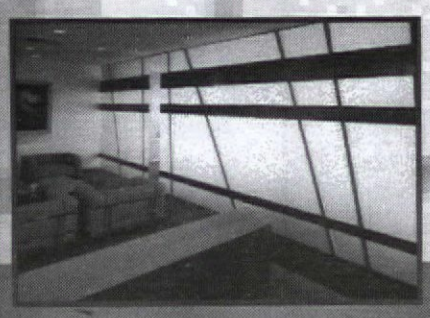


The design for this 10,000 sq. ft. tenant improvement originated with the concept of supporting the building form, while providing office, conference and support spaces for the tenant, Arista Records. This gateway building in Beverly Hills is long and thin with a rounded edge condition reminiscent of "Streamline Moderne."

Combining a mandate for sophistication with the intimation of a 1930's ocean liner, the firm chose sleek, dynamic forms reminiscent of ships and nautical traditions.

Arista Records Offices
Beverly Hills

Architect	Rios Associates, Inc.
Design Team	Mark Rios, Principal; Christine Lawson, Project Architect/ Interior Design; Frank Clementi, Architectural Design; Julie Smith, Interior Design; Hsuan-Ying Chou, Jonathan Black, Mark Tessler, Richard Prantis, Design Team
Client	Arista Records, Inc.
General Contractor	Lefevre Corporation
Consultants	Paul Herschfield Design, Signage; Paul S. Veneklasen & Associates, Acoustics
Photography	Hewitt Garrison Architectural Photography



Divine Details Award

Economic Analysis Corporation
Los Angeles

Architect	Melvyn Bernstein Architect
Design Team	Melvyn Bernstein, Design and Project Architect; Richard Ramer, Construction Administration
Client	Ben Klein
General Contractor	Paul Maag, Dublin Associates
Consultants	Joseph Pirazelli, Structural Engineer
Photography	Ken Meyer Photography

Entering the office suite, one is Received. The disparate elements announce their presence immediately: Origami Steel Screen, Black Plaster Wall, Birdseye Maple Desk, Crooked Steel and Glass Partition. Each with its own identity, its specific responsibilities. Listen closely.

Surface and depth, hardness and softness, coolness and warmth, translucency and opaqueness, lightness and solidity. The changing coloration of Daylight as the sun moves across the sky permeates through and enfolds the parts.

They continue their dance through time.

Interior Architecture & Design Awards Jury

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Skidmore, Owings & Merrill, New York

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Judith Nasatir
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Interior Design
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Jeffrey Daniels, AIA
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UCLA Extension

Ted T. Tanaka, FAIA
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AIA/Los Angeles

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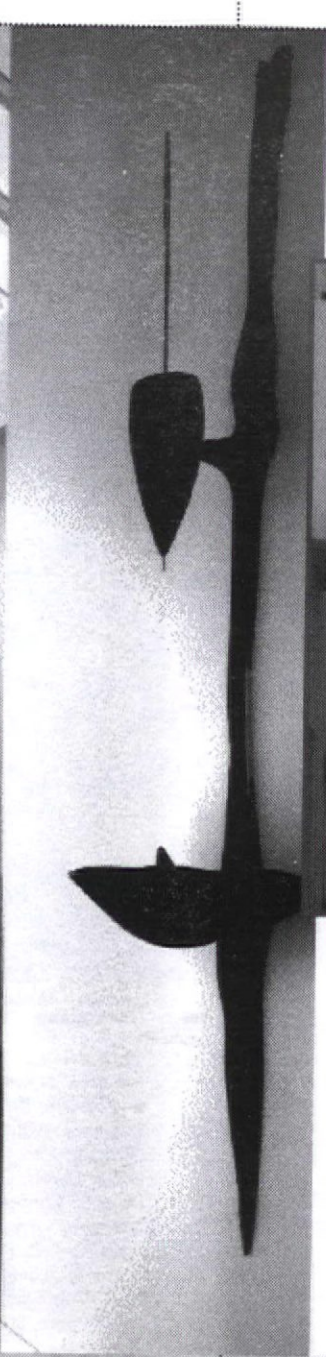
Interior Architecture & Design Awards

The seven winning projects—three Interior Architecture & Design, four Divine Detail—were selected from projects constructed between January 1, 1993 and March 1, 1997.

All architects and designers in the Los Angeles metropolitan area were invited to submit their work. Projects that had received AIA/Los Angeles design awards in previous years were not eligible for the **1997 Interior Architecture & Design Awards.** However, firms which were unsuccessful in previous AIA/LA design competitions were encouraged to submit entries.

Two special categories have been introduced in 1997: **Furniture Design** and **Divine Detail.** **Divine Detail** was initiated to recognize instances where the expression of architectural theory becomes an artistic medium, defining the relationship between architecture and craft. Projects selected illustrate the governing design concept of the building through the use of a particular material, detail, or technology. Both new and adaptive re-use projects were eligible.



Merit Award

(Project Statement unavailable.)

Keener Residence

Los Angeles

Architect	Rockefeller / Hricak Architects
Design Team	Darrell S. Rockefeller, AIA; Michael Hricak, FAIA; Jeff Markwith; Andrea Bellon; Paul Rosen; Louis Di Meglio; Bernhard Anliker; Gili Meerovitch; Ed Vasquez
Client	Carol & Karl Keener
General	Minier Construction
Consultants	Steven Mezey & Associates, Structural Engineer; Mia Lehrer, Landscape Architecture; Alee Harari, Mark Harari, Glazing Consultant
Photography	David Glomb

divine details

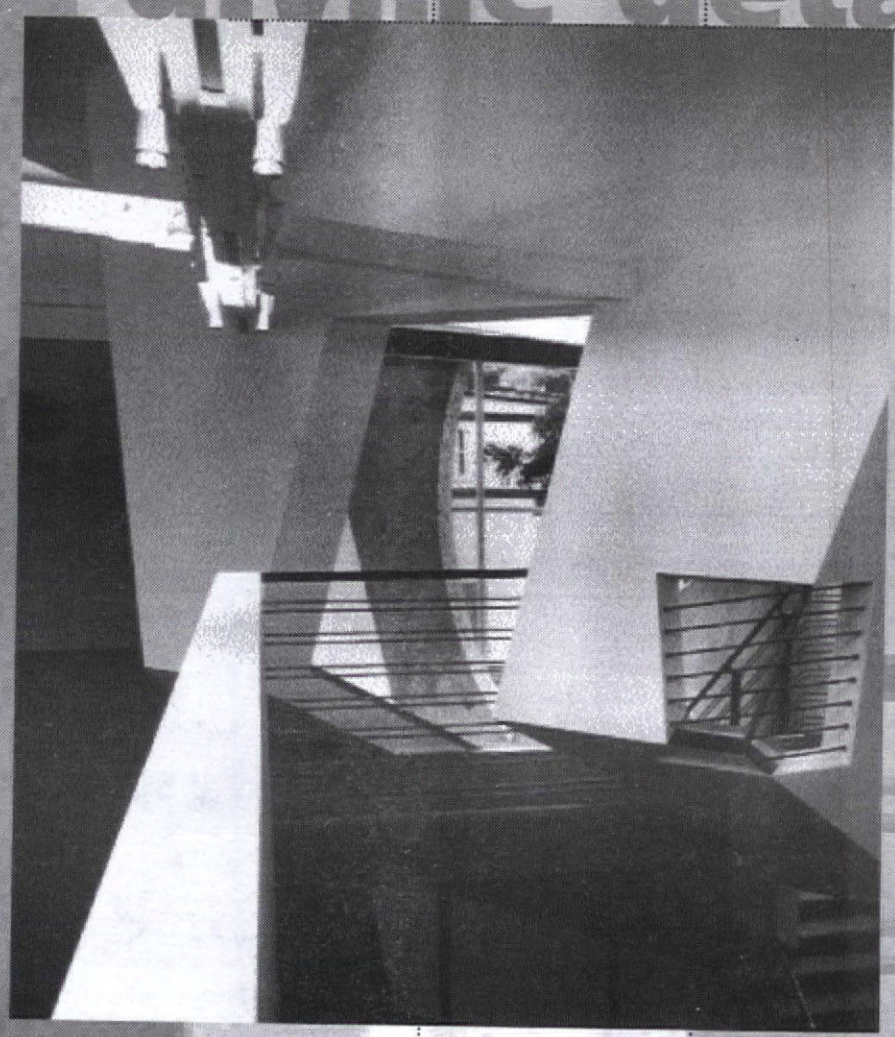
Divine Details Award

3962 Ince is the fourth piece of the *Ince Complex*.

The building contains the offices of an Entertainment Media company. The existing shell is a 9.000 sq. ft. tilt-up concrete warehouse, trapezoidal in plan, framed with bowstring trusses.

The essential architectural event occurs at the south-west corner, a hybrid conjunction of a twelve-sided figure, the trapezoidal plan, the bowstring roof, and a theoretical sphere. operationally, the space contains a stairway that connects the lobby with the second floor bridge. The balance of the building contains two floors of private and semi-private offices and support space.

This event is both inside the building and part of the perimeter. It's partially contained. Or it's the container and the contained. It's the object inside and outside, and it has it's own inside. So it's inside the old shell, and then becomes part the outside, but the original outside which preceded it, delimits it. So there's and intersection of the original outside and the new outside. They implicate one another on the south wall, the west wall, and the roof. There are areas where you can see this event freely, as if hung by a string from a cloud. The string is the relationship of the new object to existing circumstances.



3962 Ince

Culver City

Architect	Eric Owen Moss
Design Team	Jay Vanos, Project Architect; Ravindran Kodular Subramanian, Scott M. Nakao, Naoto Sekiguchi, Scott Hunter, Augis Gedgaudas, Thomas Ahn, Sophie Harvey, Sheng-yuan Hwang, Su-shien Cho, Amanda Hyde, Paul Groh, Ana Paula Moi, Janek Tabencki Dombrowa
Client	Frederick and Laurie Samitaur Smith
General Contractor	Samitaur Constructs; Peter Brown, Supervisor
Consultants	Kurily, Szymanski and Tchirkow
Photography	Paul Groh

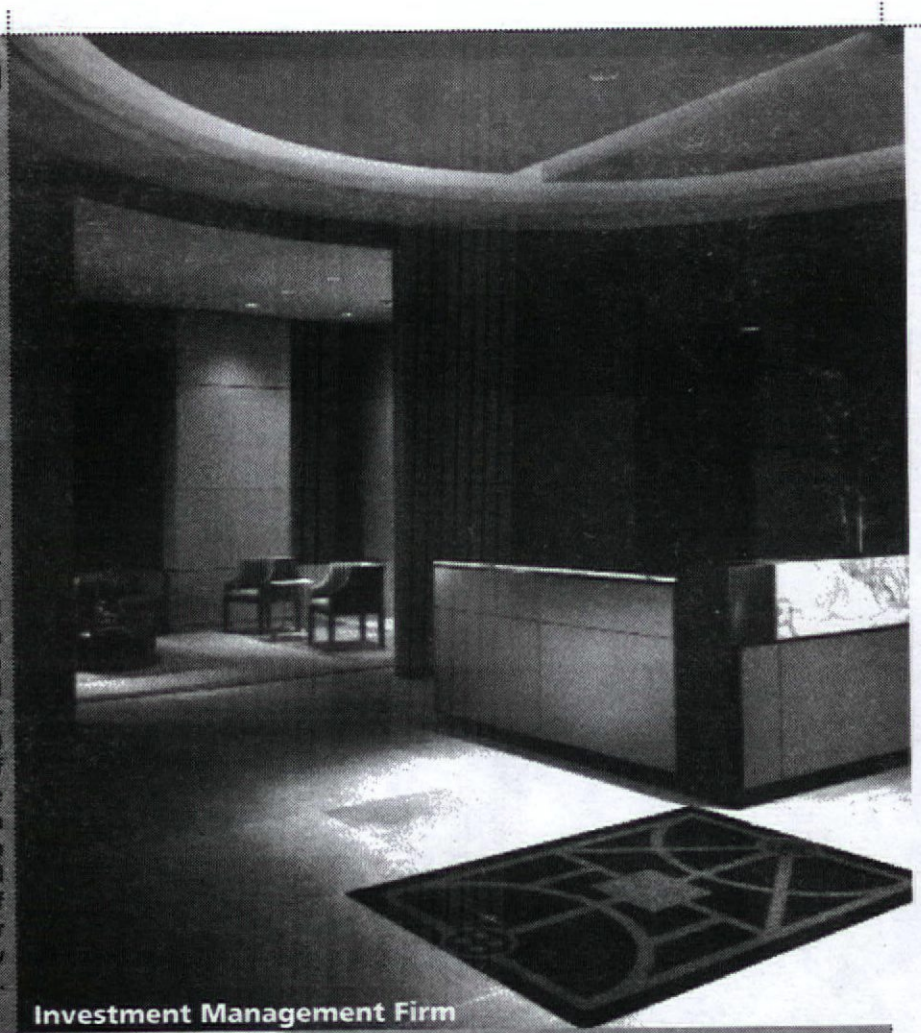
Background image this page: 3962 Ince, Eric Owen Moss
Background image previous page: Plan of Freidlands Jacobs Communications, Morphosis

1997 Interior Architecture & Design Awards
DIVINE DESIGN AWARDS

Honor Award

When programming began on this project for a downtown L.A. investment management firm, the high-rise they occupied had 54 levels. Today there are 55. The client has a new and unusual conference center, and the building has 26,000 additional rentable square feet—once a mere 40-foot high windowless warehouse in the sky where elevator overrides sat in darkness.

This and many other elements of this project (including a seven-story interconnecting stair, a recycled marble boardroom table, a system of oversized clerestories, and a conference room restored and dedicated to the former occupants of the space) represent the creative efforts of our design team to achieve the perfect work space for a client who wanted a sense of openness and the highest quality of design possible for their new offices.



Investment Management Firm
Los Angeles

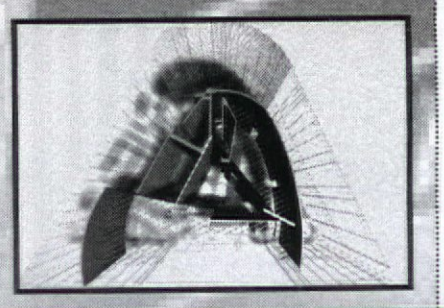
Architect Design Team: DMJM/Rottet
Robert L. Newsom, FAIA, Principal; Lauren Rottet, AIA, Richard Riviere, AIA Interior Designer; William Gerstner, AIA, Project Director; Joey Shimoda, Project Architect, Lower Levels; Grzes Kosmal, Senior Designer, Level 55 Conference Center; Kai Broms, Project Manager, Lower Levels; Michael Au, Designer, Lower Levels; Patricia McCaul, Project Architect, Level 55 Conference Center; Paolo Sant'Ambrogio, CAD Specialist; Phillip Koss, Minh Pham, Student Interns

Client: Anonymous

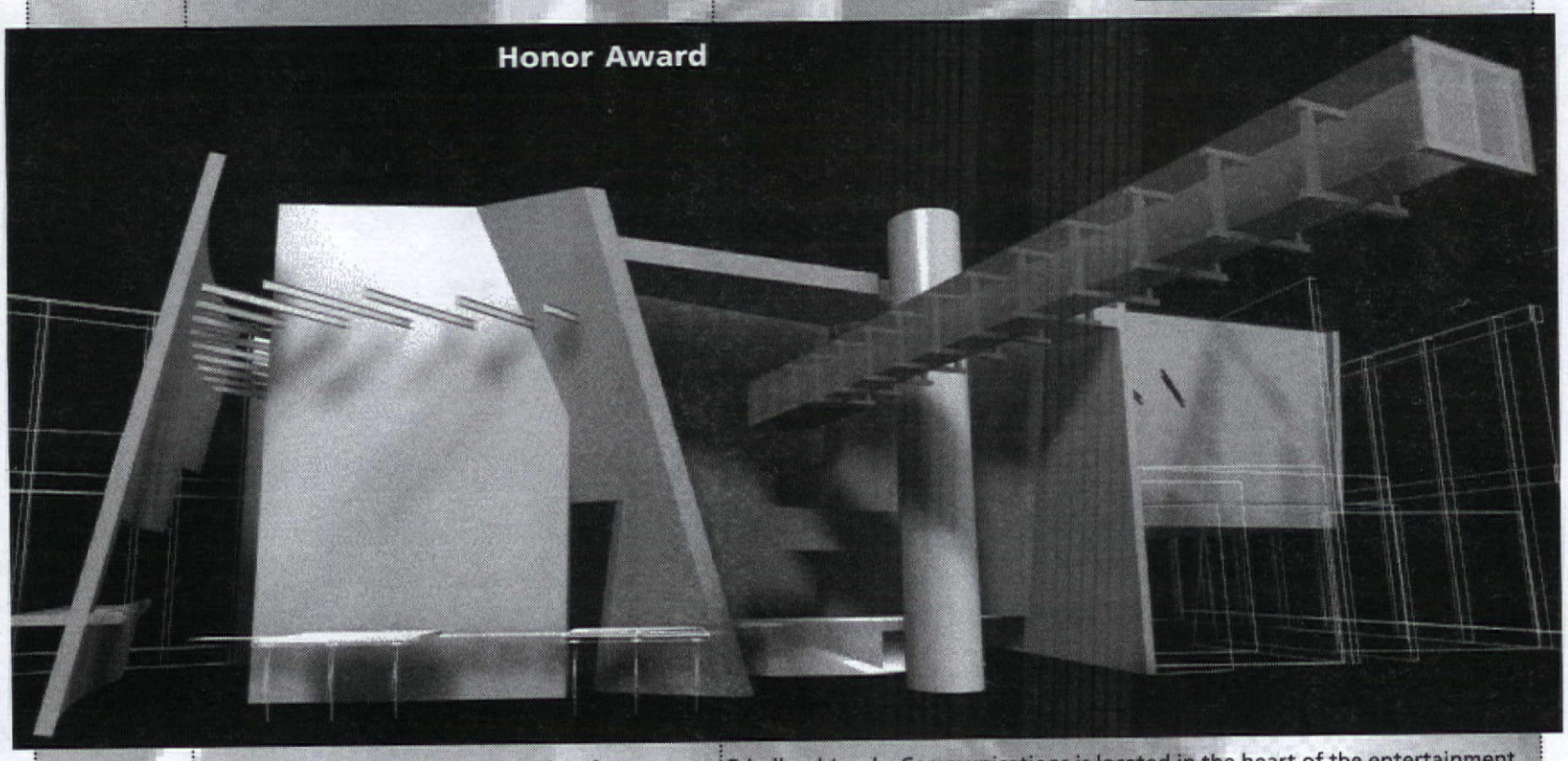
General Contractor: Turner Construction Company

Consultants: Syska & Hennessy, MEP Engineers; Nabih Youssef & Assoc. Structural Engineers; Paoletti Assoc., Inc. Audio Visual; Joe Kaplan Architectural Lighting, Lighting Consultant

Photography: Nick Merrick, Hedrich-Blessing Photographers



Honor Award



Friedland Jacobs Communications
Los Angeles

Architect Design Team: Morphosis
Thom Mayne, Principal; Patrick J. Tighe, Project Designer; Mike Mlaladenoff, Richard Koschitz, Laith Al-Sayig, Ludivico Mulo, Towan Kim, Project Assistants

Client: Ray Jacobs, Scott Friedland

General Contractor: Jamik Construction

Consultants: Joseph Perazzelli, Structural Engineer; Davar & Assoc., Mechanical Engineer; V & M Engineering, Inc., Electrical Engineer; Tom Farrage & Co., Conference Table Steel Fabricator

Photography: Grant Mudford, Brandon Welling

Friedland Jacobs Communications is located in the heart of the entertainment industry, at the base of the Hollywood Hills.

The goal was to transform a generic office space into a design studio that would foster a creative and energetic work environment, and create an identity for the newly merged advertising and production company. The challenges consisted of an over-programmed client criterion, a sparse budget of $35 per square foot and a difficult time schedule—total time from concept to completion, 5 months.

The embryonic shell of the radius wall embraces and nurtures the creative process and stands in contrast to the hard edges of the faceted planes. A spine of light radiates from the inner chamber, connecting the functions of the diverse company and projects out to the world of entertainment. The planes radiate from the central conference room/screening center which is conceived as the nucleus, central to activity and idea.

The project was completed on time and within the budget.

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Keith L. Charles
Gerald D. Markham
Edwin F. Sierra

Advancing to AIA
Arthur Ashai
Joyce G. Flood
Daniel Koo
Joey L. Shimoda

Associates
Howard Barnett
Jorge Basilio
Heather Donaghy
William S. Duff, Jr.
Nizar A. Idrisi
Brian Walsh Linder
Sam S. Nor
Bamik Pegahi

PAL
Richard D. Bizar
Imperial Hotels Corporation
Michael Essrig
Safe-T-Proof
Sanders Falcon
Sanders Falcon Construction
Rikki Gerson-Parray
Universal Reprographics (Sponsor)
James Good
Paul S. Veneklasen & Associates
Donnie James
James & Company
Bruce Kimmel
Myers, Widders, Gibson & Long
Sheryl Nichols
Dealey, Renton & Associates (Sponsor)
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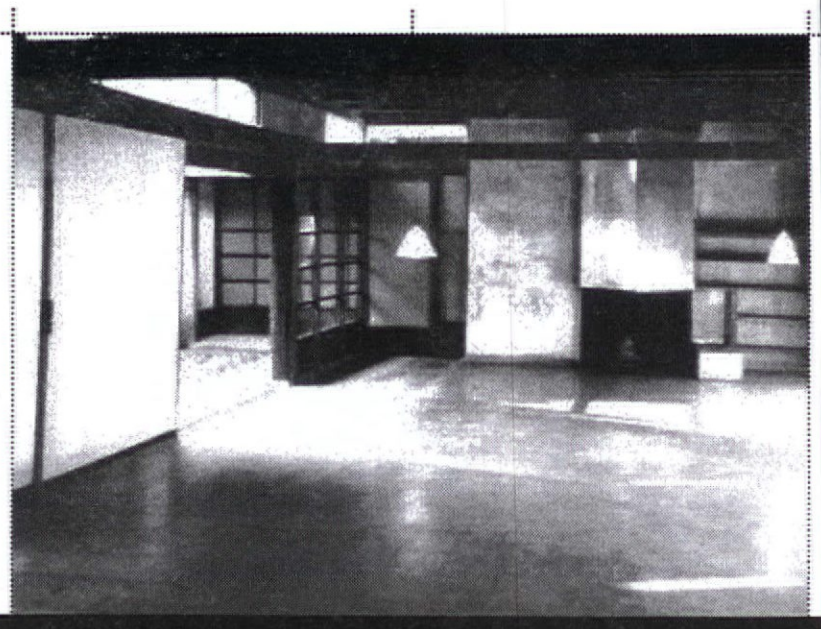
Orbcom Incorporated
Dan Reich
D.R. Reich, Inc.
Drew Wilson
Hardy Holzman Pfeiffer (Sponsor)
Bonnie A. Zogby
International Parking Design

Student
Sonja Bartek
Matt Lee
Judith K. Mussel
Michael Nelns
James C. Pan
Gunther Schatz

Below: Rudolph Schindler
© 1981 Center for Creative Photography, Arizona Board of Regents
Right: Schindler House
Courtesy of Friends of the Schindler House



people

Schindler House Celebrates 75th Anniversary by Dianne Bates

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Subscriptions
$30 Domestic
$48 Foreign

L.A. Architect is published by the Los Angeles Chapter of the American Institute of Architects.

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On June 6, 1922, the notice of completion of R.M. Schindler's Kings Road House was formally filed. June 6, 1997 will mark its 75th anniversary. The story behind the timeless studio/ residence is as fascinating as the man who arrived in Los Angeles in 1920 to work on Frank Lloyd Wright's Barnsdall project.

R.M. Schindler had already been exposed to such diverse architectural milieu as Vienna in the early 1900's (peopled with such intellectuals as Sigmund Freud and Max Reinhardt), the American Indian/pre-Colombian Taliesin in Wisconsin and the impressive Chicago skyscrapers of Louis Sullivan. He left Austria in 1914, not to flee the impending war, but rather because he was influenced by Adolph Loos' enthusiasm for America. When he left, he came away steeped in the Romantic tradition, yet eager to embrace the new European modernism. He would remain untouched by the stark horrors of a war that would temper the modern idealism shared by his contemporaries: Gropius, Le Corbusier, and Neutra.

After completion of a three-year contract with Ottenheimer, Stern, and Reichart in Chicago, Schindler was unable to return to Austria during WWI. He was employed by Frank Lloyd Wright's office in 1918 where he worked on drawings for the Imperial Hotel in Tokyo. When a much anticipated trip to Tokyo fell through, he was sent instead to Los Angeles to work on a residence and theater for Aline Barnsdall.

Los Angeles of the 20's was at once glamorous and rural. The movies and religion provided enough interesting eccentrics to satisfy Schindler's bohemian bent. The climate, light, and abundant vegetation afforded limitless architectural possibilities. California was a place where modernism could be fully explored, where the integration of nature and the machine became a *cause celebe* for the growing architectural community.

The King's road residence was never meant to be just a house, but rather a group of artists' studios. Schindler considered the entire 100 x 200 foot lot as living space. Some of that space was enclosed by glass walls with canvas doors that slid open to reveal the landscape beyond. Light appeared from unexpected sources. The outdoor living room was screened off with walls of bamboo. Four studios were connected to a "utility room" which served as kitchen, laundry room, sewing room and storage. The sunken garden provided a lovely backdrop for the evening art and theatrical performances held on the terrace.

The two families who lived at 835 N. Kings Road, the Schindler's and the Chace's, aspired to a lifestyle that would integrate the natural and man-made worlds. They dressed simply in loose fitting clothes with ties rather than buttons. They ate simple meals communally and slept in the open. The freedom from traditional lifestyles and housing seemed so natural and so American.

The provocative, lean statement of individual elements in the living spaces did not serve all of its inhabitants well. Dione Neutra felt the house "had its own beauty," but later wrote that "an aggravation is that the apartment is so impractical." By the end of the 1920's, Schindler was the only major resident and he remained until his death in 1953. Pauline Schindler returned in the mid-30's and lived apart from her husband in the Chace Studios until her death in 1977.

By the late 40's, most of the innovations such as the flat roofs and open floor plans were commonplace in the California home. A visit to the Kings Road house gives one an eerie feeling of timelessness. The shock of recognition reminds the visitor that Schindler's high-minded concept seems just as fresh today as it did in 1922 and that his influence will continue to flavor residential architecture in California for years to come.

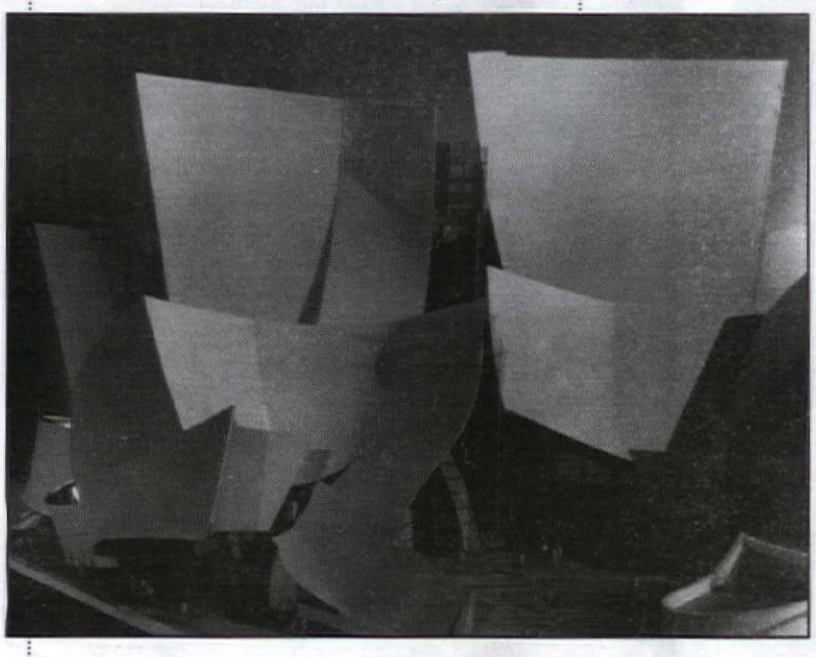
For information regarding the Schindler House 75th Anniversary Reception, see **Events Around Town** *page 6.*

Who's Doing It

Perkowitz+Ruth architects, inc. has received final approval on a $70 million, 920,000 sq. ft. retail/entertainment complex to be built on the site of the former **Long Beach Navy Hospital**…The **University of Southern California** has selected **H.B. Drollinger Co.** to participate in urban land use projects with graduate students from the university's **School of Business**…**Fernando Vazquez**, partner in the office of **Sussman Prezja and Company**, has designed the nation's first commuter bike station in Long Beach, CA. The temporary *Bikestation* won a 1996 "Building a Better Long Beach Award" … **Jenkins/Gales & Martinez (JGM)** has completed five interim remote passenger boarding gates at **LAX** which will remain in place until a new terminal is completed in the year 2015… **JGM** has also hired **Sherri Franklin** as the company's Director of Development… **Richard M. Luke** brings 18 years of experience as Project Architect/ Designer to his new position with **Meyer Architecture** in West Los Angeles…**LPA, Inc.** has been awarded the contract to design **Western Digital**'s new corporate headquarters in Irvine…**Bevan Farnsworth** joins **MCG Architects** as Controller…**Michael McLane, AIA**, and **Michael Lehman, AIA**, have been promoted from associates to principals of the medical, educational and institutional design firm, **Taylor & Assoc**… **Morley Builders** announces the promotion of **Charles B. Mutillo** to Vice President responsible for business development and marketing. (Mutillo is also Vice President/President Elect of the **Architectural Guild** at **USC**)…**Joel Schurke**, environmental researcher, planner and trainer, joins the **Cuningham Group** as Director of Environmental Resources. (In 1996 the Minneapolis based firm merged with **Solberg+Lowe Architects, AIA, Inc.** in Marina Del Rey)…**Barbara Dunn, CCIDC** and **Nila R. Leiserowitz, Associate AIA, ASID** have been named vice presidents of **Gensler**…**SCI-Arc** has formed a new **City Practice+Research Center (CPR)** to seek and review community programs that can be implemented into the curriculum and encourage a pro-active role in the city ●

L.A. Architect

Disney Concert Hall Becoming a Reality



Above: Model showing grand entrance of Disney Concert Hall. **Below:** Interior of *Ron Burkle-Ralph's/Food 4 Less Auditorium*. (Photos: Music Center)

The Disney Concert Hall is fast approaching reality thanks in large part to the corporate fundraising effort headed by Eli Broad. The concert hall has announced two major corporate gifts in the last two months: $10 million from ARCO and $15 million from Ron Burkle and the Ralph's/Food 4 Less Foundation. The latter, a combination of a personal gift of $7.5 million from Burkle plus matching funds from the Foundation, is the single largest gift in the history of the Music Center—aside from the Disney family gift of $50 million which initiated the Concert Hall Project. These latest gifts will be used to build ARCO Hall—a lecture and performance space adjacent to the main lobby, and the Ron Burkle-Ralphs/Food 4 Less Foundation Auditorium.

The total funds available to the project at this point are $117.9 million—close to 70% of the fundraising dollars necessary for construction. This includes Disney's $50 million which over the years has earned another $28 million in interest , an additional pledge of $25 million from the Disney Foundation, plus $12.4 million in other gifts and pledges.

Broad's recent fundraising triumphs fly in the face of the concert hall's troubled past. Only a year ago, the project languished with no apparent financial or critical support. Public apathy seemed almost to secure its premature demise. The concert hall's construction budget, originally estimated at just over $100 million, had ballooned to more than $264.9 million taking into account inflation and other factors. And ten years after the process had begun, all that had materialized was an under-utilized seven-story, subterranean parking garage.

Architect, Frank Gehry, whose Guggenheim Museum in Bilbao, Spain,—with free-flowing, organic forms similar to those of the concert hall,—has drawn rave reviews worldwide for its design and for being on time and within budget, became the target of hostile hometown resentment. He and his architectural design were blamed for the delays in construction and spiralling cost overruns, and was largely viewed as un-buildable by the public.

As a result, the County of Los Angeles, owner of the land set aside for the project, imposed a series of fundraising deadlines that, if not met, would dismantle the project altogether.

The first of the fundraising deadlines is $52.3 million by June 30, 1997. However, these latest contributions bring the total funds raised so far to $52.4 million—just beyond the goal set by the County and more than seven weeks ahead of schedule. Broad, chairman and CEO of SunAmerica Corporation, and a founding member of the Museum of Contemporary Art, has established his own fundraising deadline: $100 million in new gifts by June 30, 1997. If the fundraising campaign reaches the County's goal of $142 million by December 1998, the concert hall will open in June 2001.

Above: Hundreds joined (l to r) AIA/LA President,Ted T. Tanaka, FAIA; L.A. Philharmonic Musical Director, Esa-Pekka Salonen; and Co-Chairs of the Citizens Committee for the Walt Disney Concert Hall, Julie D. Taylor and Bernard Zimmerman, FAIA, for the Committee's *Build Music Celebration* in honor of the Concert Hall. (Photo: Julie Taylor, Taylor & Company Communications for Creative Industries)

The exhibition of the Concert Hall models hosted by Museum of Contemporary Art may have been the single most important tool in garnering public support. It allowed the public to become personally acquainted with the project and experience what architect's renderings and intellectual dialogue can never fully express: The Concert Hall is more than its controversial exterior. It's also public gardens, a dramatic Atrium Lobby, well-planned auxiliary spaces. And, of course, a 2,380-seat auditorium with *theater-in-the-round* seating and an exceptional acoustical design that will give the L.A. Philharmonic—one of the world's leading orchestras—the world-class home it's been lacking. **—Rochelle Dynes Mills**

The new found wellspring of momentum will go a long way in reversing what advocates of the project consider the City's embarrassment of allowing such a public project to die from indifference. Among the concert hall's enthusiastic and public supporters are Mayor Richard Riordan, and Board of Supervisors Chairman, Zev Yaroslavsky. The concert hall is also enjoying support from business leaders, such as Mark Willis, CEO of the Times Mirror Corporation and co-chair with Broad in the corporate fundraising effort. (The Times contributed a $5 million gift earlier this year.)

The Citizens Committee for the Walt Disney Concert Hall, a grassroots organization, emphasizes the concert hall's importance to Los Angeles' cultural community, architectural heritage and public image. The impact could be farther reaching, improving tourism and commerce in the city at large, and reviving the struggling downtown economy.

Alternatives to 'Peter Pan' Housing

Researchers of senior-friendly architecture have received a $300,000, three-year grant from the Archstone Foundation to put their ideas into wider practice.

"Too much construction is Peter Pan housing, built for people who never grow old," asserts Jon Pynoos, who holds a professorial appointment in the USC School of Urban Planning and Development, and directs the Division of Policy and Services Research in the Gerontology Research Institute at USC's Ethel Percy Andrus Gerontology Center.

USC's "Home Modification Action Project" was one of three proposals chosen from 450 applications to the Long Beach-based foundation, which solicited ideas for ways to plan for independence during the aging process. Dr. Pynoos says that intelligent home design can play a crucial role in allowing people to maintain independent lives as they move into their eighties and beyond.

To promote information sharing among Southern California seniors organizations, service providers for seniors, housing agencies, builders and others, the project will create a World Wide Web site, the "Accessible Home Page," at www.usc.edu/hmap ●

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